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ABSTRACT

Considering oral reading as encompassing every occasion for reading aloud in which there is an audience and materials to be communicated orally, this bulletin is a compilation of the oral reading activities in the Tulsa school system. Sections of the bulletin focus on (1) the nature of oral reading; (2) the place of oral reading in the language arts curriculum; (3) general and specific objectives for the student; (4) a list of instructional media; (5) suggestions for instructional activities--for developing skills, for giving information, and for experiencing literature; and (6) evaluation questions. (JMC)

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ORAL READING

A BULLETIN FOR LANGUAGE ARTS TEACHERS

Compiled by

the

K-12 Language Arts Steering Committee

TE 002 360

Tulsa Public Schools

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ORAL READING

I. THE NATURE OF ORAL READING

The term oral reading, as used in this brochure, encompasses every occasion for reading aloud where there exists an audience and materials that are to be communicated orally. Some of these materials, such as simple announcements, instructions, minutes, directives, mandates, political and court proceedings, are read orally because the audience needs to hear them immediately. Others, such as technical information, reports of research, and quotations by authority, are read aloud because they must be given verbatim rather than extemporized. Still others, such as poetry and drama, are read aloud because the reader wishes to communicate something he likes to others and make them like it too.

But, regardless of the purpose of the reading or the form of the reading materials, the reader is always the interpreter; for meaning does not reside solely in the script. Because he conducts whatever research is necessary to understand the written page, the reader serves as the re-creator of the script to the audience. He cannot efficiently re-create material, however, unless he recognizes in it some experience which he has had or imagined having. Thus, the reader, like the writer whose work he performs, is also a creator. He uses his imagination and his entire background of experience to make his reading dynamic. He creates in the imagination of his listeners the material which he reads. In the communicative act of oral interpretation, it is inevitable that meaning lies not only in the author and the interpreter, but in the responses of the listeners.

To get these responses, the reader both thinks intelligently and feels deeply as he reads. He uses vocal delivery not unlike good animated conversation, and his action is in harmony with his vocal expression. He is familiar enough with the script to allow sustained contact with his audience. He adjusts his material and his presentation to the needs, interests, viewpoints, and problems specific to the audience situation in which the reading is done. All of this means that what is read aloud becomes a new experience each time it is read, for both the reader and the audience share in the experience of reading aloud.

II. THE PLACE OF ORAL READING IN THE LANGUAGE ARTS CURRICULUM

Many current publications in the field of communication conspicuously omit oral reading from their content. But it is the position of the K-12 Language Arts Steering Committee that oral reading is a vital communication skill and an art which needs to be taught directly.

Oral reading is a vital communication <u>skill</u>, both in giving and in receiving information. The very young child first becomes aware of words as symbols when he is read to effectively. As it is necessary to read to the young who have not yet learned to read, it is important to read to the old and infirm who have become incapable of reading. Between these two stages in life, we have occasion to read instructions and information to people who must receive these at once, to people who

are ready to listen but not to read for themselves, to people who physically are engaged in some occupation, such as a household or a mechanical chore, to people to whom we must quote accurately, to people who need the added emphasis of hearing information read, to people who need the unifying experience of listening together.

Directed oral reading teaches skills needed not only in reading but in all areas of oral communication. Reading aloud is also useful for the diagnosis of speaking ability. While reading aloud reveals reading deficiencies, such as omissions, substitutions, insertions and repetitions, it also reveals errors in pronunciation, articulation, voice control, phrasing, and emphasis.

Oral reading is a vital communication art. In rapid silent reading there is often scant time for the student to appreciate either the content or the form of literature. But the oral study of literature gives training in the techniques of close reading, increases interest, and stimulates enthusiasm. It enriches the interpreter's and the listener's understanding of literature and therefore of life and people. It develops imagination and histrionic ability which are useful in informal and public speaking situations and in acting behind the footlights.

Oral reading is an important ability, and its place in the language arts curriculum is a logical one. In the study of literature it achieves goals not met by silent reading. Because developing skill in this area helps students gain proficiency and poise in all oral communication, it enables them to be more effective individuals and members of their society. The K-12 Language Arts Steering Committee therefore recommends that oral reading be taught at all grade levels and in all classes where communication skills are taught.

III. OBJECTIVES FOR THE STUDENT

A. General

1. To understand the importance of oral reading in everyday life
2. To be aware of the occasions for oral reading
3. To select suitable material for oral reading
4. To develop a deeper, keener appreciation of literature which, in turn, will sharpen awareness and deepen understanding of life
5. To present materials effectively
6. To increase self-confidence
7. To develop imagination
8. To improve the ability to listen
9. To inspire the listener to read the entire selection from which the material is abstracted

B. Specific

1. To develop reading techniques: scanning ahead in sentences for unity of thought, placing emphasis on key words and main ideas, subordinating explanatory material, using rhythm appropriate to the mood, imparting the over-all feeling with which the selection is invested

2. To understand the vocabulary of the material read and to communicate it using appropriate diction: contextual and implied meanings of words, standard pronunciation, clear, concise articulation, believable dialect

3. To develop vocal techniques for effective reading: breath control, adequate projection, pleasing and effective pitch levels, inflection for shades of meaning, ease and flexibility, appropriate rate

4. To develop adequate bodily action for good reading: maintaining physical alertness, handling the manuscript skillfully, employing action which clarifies and intensifies meaning without calling attention to itself, seeking response in the listener's eyes

5. To develop listening techniques: "hearing" the meaning of words, responding intelligently and emotionally to their meaning, and filtering these responses through real and vicarious experience

6. To increase appreciation of literature through careful analysis and evaluation: thought, language, style, mood, theme, and the relation of the material to the life and times of the author

IV. INSTRUCTIONAL MEDIA

While oral reading can be learned effectively with only manuscripts from which to read, there are many media which motivate the learning, enhance the performance, and develop the creative imagination of the readers and the listeners. While most of these media are standard equipment in the speech classroom, their use is equally effective in the English and homeroom class.

A. Tape recorders. These are used for individual recordings and playbacks, for listening to trained speakers as models, for diagnosis and evaluation of individual progress and that of fellow students.

B. Video-tape recorder. This lends itself better to the activities of oral reading than to acting because the camera needs only to be focused on one performer at a time. The playback shows not only voice and reading techniques but also action to make the reading come alive.

C. Records and tapes. These are sometimes used for providing background music for the reading. They are also used for listening to and analyzing the techniques of trained artists interpreting the literature which the students interpret.

D. Readers' stands. These are used to hold the manuscript of the reader and free him physically to interpret.

E. Lecterns. These are used by the reader of informative material and on reading programs to distinguish the narrator from those reading dialogue.

F. Hard-backed or manila manuscript holders. These are used for keeping the manuscript firm and thus affording easy handling of it, and for providing uniformity of appearance.

G. Platforms and risers. These are used to place the readers on different levels to show relationships, to allow for movement, to separate choruses from narrators, and to heighten effects.

H. Stools and adjustable music stands. The older students use 25-inch stools; the very young use 16-inch ones. The music stands are placed in front of the stools for holding the manuscripts. Readers may hook the feet over the rung of a stool as they perform a work in interpreters' theatre style.

I. Miscellaneous furniture. The nature of this depends upon the nature of the material read and the ingenuity of the readers. These pieces of equipment include a bench for dialogue and a ladder for the reader to give the effect of height. Often students use a row of chairs and rise when time for reading each part. In reading drama, sometimes the chairs are placed with their backs to the audience. The performers "enter" by rising and turning to the audience and "exit" by turning back and being seated.

J. Costumes. Students learn what is appropriate dress for other occasions, as well as for oral reading, whether it is done in the classroom or for performance before a large audience. A rule of thumb is not to call attention to dress. The readers therefore need to wear comfortable clothes. In group reading they dress alike in uniform style and color (usually dark).

Costumes are not often worn, but, as in all interpreter theatre style of oral reading, there are no absolute rules. Choosing appropriate dress enables students to be creative in their presentation. Often parts of costumes, such as hats, are used to suggest characters, just as action is used to suggest, thus leaving it to the imagination of the listener to complete the picture. For example, boys use stocking caps, mittens and mufflers in reading Dylan Thomas' "A Child's Christmas in Wales."

V. INSTRUCTIONAL ACTIVITIES

A. For developing skills

1. Voice

a. To achieve adequate volume, students are provided with duplicated sentences requiring clear articulation. They go to the auditorium, and, while one group sits on the stage, others sit in the back of the house. Each person on

stage rises and reads a sentence or passage. Those in the back raise their hands or give some signal to indicate they cannot hear. Using their knowledge of diaphragmatic breathing, students keep trying to project until those in the back can hear. Examples of sentences used:

Are our cars here?
The police recovered practically all the jewels.
The children's theater director recognized her talent.
An athletic figure in overalls was popular with the children.

If it is not possible to go to the auditorium, students read a sentence, such as "I am going home," as though saying it to the following people: a friend sitting next to him; a person ten feet away; someone in the back row of the auditorium; someone across the street; a person in the next room; someone a half block away.

b. To gain control of exhalation, students work on various breathing exercises:

(1) They inhale; then exhale, making the sound of s-s-s-. They compete to see who can hold the sound the longest. They do the same, using the sounds of z, f, v, sh, zh, th.

(2) They practice saying on one breath material they can remember, such as the days of the week, the months of the year, and then the numbers from one to as far as they can count without strain.

(3) They practice on a long poem, such as "The Cataract of Lodore" by Robert Southey. They take a deep breath and see how far they can read in the selection before drawing a second breath. "The House That Jack Built" or excerpts from "The Pied Piper of Hamlin" are also used in this exercise. For example, the following lines from "The Pied Piper of Hamlin" are often used:

Out of the houses the rats came tumbling,
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and picking whiskers,
Families by tens and dozens
Brothers, sisters, husbands, wives-
Followed the Piper for their lives.

c. Students practice to achieve variety in pitch and inflection, range, and tone color.

(1) A student reads a simple declarative, interrogative, exclamatory, or imperative sentence to the class. By

use of inflection and intensity, he makes it possible for his classmates to determine whether the sentence is an asking sentence, a telling sentence, a sentence giving directions, or a sentence showing strong feeling.

(2) Using an example like the two clauses, "He carefully checked the action of the trigger" and "then he inserted the magazine in the revolver," students, by changing a mark of punctuation, demonstrate vocally the various shades of meaning the author might intend. For example, a dash after trigger emphasizes the element of suspense between the two actions; the semicolon, the close relation of the two actions; the comma, the second action; the colon, the second action as a result of the first; the period, the equality of the actions.

(3) Students practice on sentences to show how change of inflection to give special significance to one word will change the meaning. For example, they interpret a sentence like, "The man behind the counter said that the new model of electric washer cost $150.00," in the following ways: (a) not a hundred dollars, (b) not the sales girl behind the counter, (c) not the man in front of the counter, (d) not the gas washer, (e) not the advertisement in the paper about it, (f) not the demonstrator, (g) but now it is $125.00, (h) not the old model, (i) but not the dryer.

Other sentences used are "John is coming," "No," "Ah, Chicken!" "Are you going to ride into town today?"

(4) Students use practice sentences to show that thoughts control the variety of inflections used. For example, they practice saying a sentence like, "Mary usually drives to school in her own car," in the following ways: (a) in an amiable, informative manner; (b) with anxiety; (c) with timidity; (d) with bitterness and envy; (e) with disapproval; (f) in an aggressive, challenging manner.

(5) Using the widest possible pitch range, students read sentences like the following: (a) What a glorious sunset! (b) To speak effectively, you must constantly change the pitch of the voice. (c) Did you hear what I said? Then go! (d) I shall never, never, never believe you again!

(6) Using only the letters of the alphabet, students read as if giving a public address or sermon, explaining a terrible accident, or reading to someone who is hard of hearing.

d. Students practice to achieve variety in rate and rhythm

(1) They practice on poetry having organic rhythm which suggests the meaning and mood, such as the following:

(a) Beat, beat, beat, beat, beat upon the tom-tom!
Beat, beat, beat, beat, beat upon the drum!

(b) I sprang to the stirrup and Joris and he;
I galloped, Dirck gallop'd, we gallop'd all three.

(c) Clang battle-ax and clash brand! Let the King reign!

(2) Students practice reading scenes from plays, particularly those reaching a climax in dialogue. In this practice, the stress is on increasing the tempo.

(3) For centering on the main idea, students use materials with many parenthetical phrases and clauses. They analyze the material, underline the main clause of the sentence, and practice saying the parenthetical material at a lower level of pitch and a faster rate than the main clause in sentences like the following:

(a) Jack, who was annoyed at being disturbed and who was, moreover, in no mood to go back home, offered some resistance.

(b) The well-worn Bible, thumbed by fingers long since stilled and blurred with tears of eyes long since closed, held the simple annals of the family.

(4) Students practice to use the rhythm of ordinary conversation in reading. They try to avoid over-articulation or pedantic speech, such as making a long sound of the neutral vowel in the word a. To do this, they analyze sentences by underlining the schwa or neutral vowel. Then they practice by reading in conversational style sentences like the following:

At one time a president of the class had considered an extraordinary and interesting measure, but the teacher prevented this. (15 neutral vowels)

(5) Students practice for effective pause. To emphasize a humorous, contrasting, or dramatic word, phrase, or clause, they pause either before or after the key word. Example: That's my story.//Part of it is/true.

2. Action

a. Students practice to become so familiar with material they read that they can share visually, as well as orally, with the audience. With more intimate material, the eye contact is not so direct; with other material, it is like that in informal conversation. In either case the glancing down at the script is at a meaningful place, such as a time lapse, or on parenthetical material that is read rapidly.

b. Students practice showing physical response as they read material about sense perceptions. Examples:

(1) It was a cold, dark, damp day.
(2) It's so hot and sticky and humid, I can't study.
(3) And the silken, sad, uncertain rustling of each purple curtain
Thrilled me--filled me with fantastic terrors never felt before.
(4) Say-- listen--
If you could only take a bath in moonlight!

c. Students use practice material to achieve appropriate physical responsiveness in oral reading, i.e., exaggeration in farce, ease in humor, tension in melodrama; "freezing" to point a line; making a subtle change in eye expression; posture, head emphasis, and other gesture. Materials used for practice to show changes of mood in reading include

(1) He was my friend, faithful and just to me.
But Brutus says he was ambitious;
And Brutus is an honorable man.
(2) Then spake the bride's father, his hand on his sword,
For the poor, craven bridegroom said never a word.
(3) Hollyhocks! Hollyhocks! Stiff as starch!
Oh, fix your bayonets! Forward march!
(4) This is alone Life, Joy, Empire, and Victory!
(5) Had he not resembled my father as he slept,
I had done't. My husband--
(6) Two glorious suns were shining, the regular one,
and the special Texas sun.

3. Diction

a. For clarity of phrasing, students analyze material given to them without punctuation. They punctuate this, then read it orally, punctuating with their voices. Some of these puzzlers are:

(1) John, where Charles had had had had had had had had had had the teacher's approval. (John, where Charles had had "had," had had "had had"; "had had" had the teacher's approval.) Note: Students demonstrate first that John's method had the teacher's approval, then Charles' method.

(2) John said Dick was a fool. (John said, "Dick was a fool." "John," said Dick, "was a fool.")

(3) John is the winner receiving the trophy from Mayor Green. (John, is the winner receiving the trophy from Mayor Green?)

(4) I was curious to know the stranger in the room. (I was, curious to know, the stranger in the room.)

b. Working in groups, students list word groupings in grammatical terms, and with sentences of their own composition,

demonstrate reading these. Examples of these word groupings are: the cat (an article and a noun); should have gone (auxiliary and verb); warm weather (single word adjective and noun); hit the ball (transitive verb and object); is fantastic (linking verb and single word complement); in the house (prepositional phrase); having done our best (participial phrase); The one/I mean/is over there (subordinate clause); Here he is. (simple sentence); I believe/in the United States/of America (prepositional phrases treated as one word, but for easier articulation, separated by a glottal stop from the word preceding them.)

c. Students learn to use systems of markings to indicate how material will be read. They make duplicate copies which they hand to the teacher as they rise to read. Examples of such markings are:

(1) A curved line or "rocker" to groups of words which should be read without stopping: "I pledge allegiance to the flag, . .

(2) A diagonal line between words to show pause. The number of lines will indicate the length of the pause: "We have realized a generous measure of America's purpose,/a miraculous measure for one century.///But America is not yet what we prayed it might be."

(3) An arrow to indicate the continuation of a thought from one line or phrase to the next:

"I think that I shall never see →
A poem lovely as a tree."

"Despite those titles, power and pelf, →
The wretch, concentered all in self,
Living shall forfeit fair renown. . ."

(4) Broken lines to show they are read at a faster pace:

And in your hands, driving the way you did last night, your car is a murder weapon.

d. Students keep lists of new words encountered in oral reading. They learn to pronounce them, then define them, and use them in various contexts. They practice by recording these and playing back for evaluation. For variety in practice, the teacher, or an exemplary student, makes a tape recording of specified words and leaves a blank on the tape similar to foreign language tapes for such practice: often, toward, thing, think, chemistry, harrass, power, now.

e. Students use tongue twisters to develop clear articulation of vowels and consonants, as well as phrasing for clarity of meaning:

(1) Shave a cedar shingle thin.

(2) Betty Botter bought some butter. "But," she said, "the butter's bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter would make my batter better." So she bought a bit of better butter, better than her bitter butter, and she put it in her batter, and the batter was not bitter. So, 'twas better Betty Botter bought a bit of better butter.

(3) She says she shall sew a sheet.

(4) Geese cackle, cattle low, crows caw, and cocks crow.

f. Students practice eliminating sub-standard dialect by reading aloud together selections containing troublesome sounds:

(1) Are our cars here?
(2) I bet with my net I can get those things yet.
(3) Many a wit is not a whit wittier than Whittier.
(4) Piper wrote on the paper, "I am a pauper."

g. Students, identifying themselves only by an assigned number (usually their number in the roll book), tape record the reading of familiar material, such as "The American's Creed," to perfect voice and diction. These tape recordings are exchanged with another class which has taped the same material. Each listener, having provided himself with as many slips of paper as there are recorded voices, writes a critical evaluation giving attention to voice and diction. These criticisms are returned to the students for personal attention.

h. Students are motivated to read better orally by what they call "Perfect Page" story time. Sometimes, to add interest to reading classes, one group chooses a story to read to the the rest of the class. The story is from books other than those being read for class work. The group chooses at liberty a story and divides it into as many parts as there are members of the group. Each receives an assignment, either a page or part of a page, depending upon his ability. When all are sure they have studied their parts and are prepared to read a "Perfect Page," they read it to the class. Often someone has read a good story in his free reading time and asks that it be used for the "Perfect Page."

i. In laboratory periods students, working in small groups, tape their prepared reading of some short selection. They listen by groups to instant playback of their reading. Students in the groups criticize in terms of the standards set up and then re-tape, striving to make corrections. These tapes are saved for comparison with later recordings.

B. For giving information

1. Students read the daily bulletins before advisory groups and forum audiences. They get practice for this experience by collecting enough identical copies of used daily bulletins for use by members within groups. Members of the group assign parts to be read, help each other practice reading, and then they read their bulletin before other class members. The same process is used in reading in-class announcements and school news magazines.

2. Students read news articles and work with them in various ways.

   a. They evaluate the effectiveness of radio and television newscasters. Then they read articles from the Weekly Reader in the form of TV news reports.

   b. Students prepare and tape a radio program. They divide into groups and write commercials about such subjects as safety, health, or good citizenship. After the reading of the program is rehearsed, it is taped.

   c. Students read aloud items from a newspaper. The class determines the writer's point of view; writes a headline for the news item; criticizes the item to determine how it could be made more newsworthy; and tries to determine what newspaper the article came from, i.e., The Christian Science Monitor, the New York Times, the Tulsa Tribune or World, The National Observer.

   d. Students find magazine and newspaper articles about communication areas which they are studying. They prepare to read these by analyzing, using the dictionary, and practicing delivery. Then they share with the class by reading the information discovered about such items as dialect, regional pronunciation, precise use of language, humorous communication breakdowns.

   e. Students clip newspaper articles and prepare them for five-minute newscasts. They tape the newscast and play it back for evaluation. In some instances "newscasters" speak from behind a screen as if giving a live radio broadcast.

3. Students read aloud famous speeches from literature and history. The readers prepare the listeners by giving background necessary to understanding of the speech read. The listeners discuss the speech according to such items as structure, oral style, and techniques of persuasion.

4. Classes divide into small groups of four or five students. Each group is provided with a different set of texts from which to find instructions for the preparation of a specific class assignment, such as the making of courtesy speeches of presentation and acceptance. The groups allot the material by paragraphs to their members who prepare to read and practice before their group. Each group, when prepared, reads

its material before the entire class who are motivated to listen in order to prepare the assignment.

5. Students read letters to the class. These include thank-you notes; social and family letters of historical significance, such as those written by soldiers at war and those handed down for generations; letters selected from fiction; and those selected from biographies of famous people.

6. Students read directions.

   a. A student reads aloud the directions for making a geometric design. The listeners draw the design from hearing the description read. They then check the original for accuracy in reading and listening.

   b. Students read directions for others to carry out in the classroom.

7. Students read descriptions.

   a. Students read aloud descriptions they have written of persons in the room, and other students attempt to "guess who" from the descriptions.

   b. Students read aloud descriptions of objects, and other students attempt to "guess what" from the descriptions.

8. A class "Secretary for a Day" takes notes on the day's class activities and writes them up in the form of secretary's minutes to read for the next day's class. The class evaluates the accuracy of the presentation. These notes, or minutes, are kept in a notebook which allows absent members to review the activities of the day they are absent. Students also use it to double-check assignments that are made.

9. Students visit elderly people and read to them.

10. Students make tape recordings of readings for blind persons.

11. To different subject matter classes in which they are enrolled, students read aloud material about the unit they are studying. This covers such items as the reading of the Mayflower Compact to a history class, Hippocrates' oath to a science class, the history of an invention used in a "doing class," and a selection from literature in an English class. The reader gives a brief objective test over what he has read. He later gives a talk analyzing the responses to his test.

C. For experiencing literature

   1. Preparation

      a. To provide models, teachers read stories to the students. The students listen for the pleasure of experiencing these, and for recall or retelling.

b. Students do extensive silent reading to find material most suitable for reading to an audience.

c. At their maturation level, students develop and use a systematic step-by-step method of preparation for reading. Such a scheme includes two processes: first, impression, or understanding the selection, and second, expression, or using techniques to interpret the material. The order of the first process is rapid reading of the selection to get the general meaning and the attitude of the author; doing research about the author and the occasion for his writing the selection; preparing introductory material to use in performing the selection; determining the meaning of the words in context, the allusions, and the figures of speech; ascertaining the pronunciation of words; deciding upon the word groupings and the relationship between word groupings; and finally, drawing on personal experience to understand the thought and mood of the author.

   The order of the second process is using a marking system as a reminder of how to read; and repeatedly practicing aloud while using the techniques of voice and action to help the audience understand and respond to the selection as the reader does.

d. Students listen to tapes and records of artists reading the types of material they are assigned to read. They discuss the techniques used by trained readers.

e. Students are provided with a list descriptive of moods that may be found in a selection, such as solemnity, tenderness, fear, anger. They analyze their selections, showing the key line for mood changes. Selections such as "The Highwayman" and "The Raven" are used.

f. Students select phrases having a figurative meaning. Under three headings they list the phrase, then the figurative meaning, and in the third column they label or classify the figure of speech.

g. Students write and read a critical analysis of a poem before reading the poem to the class. They do research for this, and they draw upon their personal experience.

2. Solo or individual reading

   a. Students perform assignments in reading poetry. The classifications of the assignments are not distinct, but they include the reading of humorous, narrative, children's, whimsical, satirical, and lyric poetry.

   b. Students perform assignments in reading prose literature. These include humorous essays and monologues; humorous and dramatic readings from novels and short stories; descriptions from novels, short stories, and essays; and Bible readings.

c. Students perform assignments in reading dramatic literature. They find and cut their own selections. These may include several combined speeches of a single character and dialogue from selected scenes.

d. Students read portions of books for book review assignments. In some instances each student selects an exciting or interesting portion from a book he has read. He tells the class briefly enough of the story to set the stage; then he reads a portion selected, leaving off the ending.

e. Students prepare to read for the class selections from children's literature. Where circumstances permit, younger children are invited into the classroom, or students go into the classrooms of the younger children to read to them. Often these readers for the younger audiences are not reading up to the standard of their peer group, but because the younger audience is an eager one, these sub-standard readers are enabled to and inspired to do better.

3. Group reading

a. Students participate in group reading of short stories. Each group selects a story to be read and divides it into an appropriate number of parts. Each student in the group prepares his portion of the story for oral reading and draws a picture to illustrate his part. The story is read in the proper sequence, with an assistant showing the illustrations. This type of activity is particularly useful on holidays and for programs presented to younger children.

b. Students read together cuttings from novels studied. These selections involve two or more persons. Different characters are assigned to individual students, and each selection is read as a dialogue with a narrator where needed. Selections from Oliver Twist and Little Women have been used in this type of group reading.

c. Students participate in choral reading. All groups work on the same selection, but each group works out its own ideas of presentation, using solo voices, small and large groups reading different parts, blending voices of like quality, and building from single voices to unison reading. Each group then reads for the others, and the best elements of all presentations are chosen to make a finished reading.

d. Students present programs of interpreters' theatre. They divide into groups of no more than six. Each group chooses a theme, does research to find literature on the theme and, in magazines and newspapers, current material for continuity in presenting the program.

Students in each group prepare introductory and transition materials, cut selections chosen for sharing, assign parts for readers, practice delivery, and finally present the program before the entire class, other classes, and assembly audiences.

Some themes students often choose are holidays and the seasons; Oklahoma, patriotism, and love of country; the works of a single author, such as Robert Frost, Walt Whitman, Ogden Nash, Phyllis McGinley; animals, particularly cats and dogs; childhood, life, and death. Students are urged to be creative in their choice of a theme and in their presentation of it. One group chose "mirrors" for a theme and entitled it "A Journey Through Life as Seen Through Mirrors."

The program is presented in any manner deemed most appropriate by the group. They use, as the occasion warrants, stools and reader stands, rows of chairs, risers, boxes, or ladders. They also use, on occasion, musical background or sound effects. In presentation they sometimes face the audience as if looking into a television camera; at other times they incline toward the reader with whom they are engaging in dialogue.

VI. EVALUATION

A. Do students show improved proficiency and poise in oral sight reading?

B. Do students apply reading techniques and interpretative arts, not only to oral reading, but to other communicative acts?

C. Do students, both as readers and listeners, exhibit ethical responsibility in maintaining empathetic response to the material rather than to the reader?

D. Do students select literature in good taste and that which is best suited for oral reading? Do they choose the form of oral reading best suited to the literature selected?

E. Do students evidence a higher cultural satisfaction in reading literature? Do they enjoy reading aloud and taking part in public performance?

F. Do students demonstrate that they are developing more sophisticated critical standards for evaluating, not only oral reading, but all communication?